

## Kitty Cheatham Star of Closing Russian Concert

Tells the Stories of the  
"Christ Legend" and of  
the "Nutcracker" Suite  
by Tchaikowsky While  
Modest Altschuler and  
His Orchestra Play  
Them.

BY SYLVESTER RAWLING.

KITTY CHEATHAM lent novelty to the fifth and last Sunday concert of the season by the Russian Symphony Orchestra at Carnegie Hall yesterday afternoon by appearing as the soloist in an almost all-Tchaikowsky programme which Modest Altschuler, the conductor, had arranged. Before Tchaikowsky's variations on the "Christ Legend" theme played by the orchestra, she began to tell the story, prefaced in her own inimitable way, by the description of a picture she had seen recently that illustrated it. She related the tale in bits as the musical illustrations depicted it. Tchaikowsky's "Nutcracker" suite, which followed, she related in similar fashion, introducing each number with an adaptation by herself and Walter Pritchard Eaton of the original Hoffman fairy tale, which furnished the inspiration to the Russian composer, that abounded with wit and humor and pathos. For this Miss Cheatham deserves a wide audience, not only because of her own artistry, but because she is neither time nor space nor. Perhaps Miss Cheatham might arrange it for her Easter matinee, when Flora MacDonald, her accomplished accompanist at the piano, could furnish the musical accompaniment. The large audience received her with most marked favor.

Mr. Altschuler's programme began with the beautiful sixth symphony, the "Pathétique," which his men played with skill beyond expectation, especially in the third movement. In the "Christ Legend" theme and in the "Nutcracker" suite, too, they were at their best. They may flatter themselves that their last concert was their best. Mr. Altschuler set himself too readily to important demands for repetition, that spun the concert out from 3 to 5:30 o'clock, too long.

At the last of the Society's evening subscription concert on Saturday, also at Carnegie Hall, the principal number was the fifth symphony. The attendance was only moderate, but the pianist was generous and generous. The programme also contained the "1812" overture, the Arensky variations on the "Christ Legend," and an aria from "Eurek Olegin," by Henri La Bonte tenor.

JEANNE JOMELLI SOLOIST  
WITH THE SYMPHONY SOCIETY.

Jeanne Jomelli, the well-known soprano, who has not been heard here recently because of illness, was the soloist with the Symphony Society Orchestra. Walter Damrosch, conductor, at the "Century Theatre" yesterday afternoon. She sang "Hymn to Pallas Athene," for the first time in New York, and an air from Debussy's "L'Enfant prodige" in very good voice. She was much applauded by a large audience. The programme also contained the "1812" overture, the Arensky variations on the "Christ Legend," and an aria from "Eurek Olegin," by Henri La Bonte tenor.

THE BOHEMIANS GIVE CONCERT  
FOR THE MUSICIANS' FUND.

The Kneisel Quartet, Margaret Matzenauer, Josef Lhevinne, Henry Leon Leroy, Benjamin Kolton, Xavier Retter, Ludwig Mandy and Simon Horowitz gave a concert at the Hotel Astor yesterday afternoon under the auspices of the Bohemians, for the benefit of the Musicians' Fund. The great ballroom was crowded and the fund was said to have been enriched by nearly \$100. There was an innovation in that the concert started at 4:45 o'clock. What advantage, if any, were gained was not discernible. The beginning was too early for people who had been attending the concert of the afternoon and the end came too late for the convenience of those who wished to dine before attending concert of the evening.

BIG AUDIENCE AND FINE CONCERT AT OPERA HOUSE.

In point of attendance last night's audience at the Metropolitan concert was one of the largest of the season, and the performance has not been surpassed in range, number and quality of soloists and choice of selections. The no encore rule was broken at the start, and thereafter the crowd demanded and obtained a second number from every singer.

Mme. Alma Gluck sang the Jewel Song from "Faust" delightfully and gave "Bishop's" "Gentle Lark" for extra measure. The encore was one of the features of the night. Heinrich Henkel sang his farewell to the Metropolitan in "Oh Paradise." Pasquale Amato's song was the famous "Toreador" song. Riccardo Marcato sang from "The Song of the Lark" and "The Song of the Lark" with the famous "Lucia" sextette.

YOUNG PEOPLE'S CONCERT BY  
MUSIC SCHOOL SETTLEMENT.

The fifth symphony concert for Young

People at Carnegie Hall on Saturday afternoon were given by the Senior and Junior Orchestras of the Music School Settlement, consisting of 120 young players under the direction of David Mannes, assisted by Edgar Stowell. The soloists were Edna Ruppel, violinist, and Beryl Rubenstein, pianist, young people who can very well afford to wait for critical comment on their talents. It might seem that the same reasoning should apply to the soloists of the orchestra, but there is a difference. In writing of the girls and boys in mass there is no danger of turning the head of any juvenile prodigy, and these girls and boys do play with remarkable precision and facility. The programme included a concerto by Vi-valdi, an overture by Cimarosa and a "Music School Chorus" written by Abram Flatau, one of the students. It began appropriately, with the "Star Spangled Banner," for it is patriotism, and decent citizenship and clean living and high ideal with which Mrs. Mannes and his hard-working humanitarian associates in the East Third Street Settlement are striving to imbue the young minds they cultivate. The musical means are employed only to the accomplishment of a far higher end. It is good that the wealthy and fashionable fathers and mothers and their children who support these Young People's concerts under the direction of Walter Damrosch should have an annual object lesson in the work that Mr. Mannes and his fellow workers are doing.

OPERA POPULAR SATURDAY:  
FEW STANDEES AT MATINEE.

Popular Saturday night performances at the Metropolitan Opera House have never attracted such audiences as this season. Such appreciative and attentive listeners they are, too. "Lohengrin" last Saturday literally packed the house from top to bottom. The cast was excellent and the production was worthy. Karl Jörn sang the title part better than he has ever done and looked most attractive. Knight of the Grail, Berthel, made the foolish Elke beautiful to the eye, if she were not in her best voice. Louise Homer was a dominating Ortrud, and in her fellow worker of evil Gortis, a Tetramund, and a proper associate. Both sang and acted well. Herbert Witherspoon as Heinrich, William Hinshaw as the Herald and the rest of the cast were all good. Alfred Herzs conducted at his best.

At the matinee, "Ariane et Barbe-Bleue" was the opera. The Saturday afternoon subscription comes near to losing the biggest and a large attendance is always assured; but the standees last Saturday were nothing like as many as usual. Apparently, the Dukas-Matzenauer opera is not yet become popular. The cast was led by Gertrude Farrar as Ariane and Margaret Matzenauer as the Nurse. The other wives were Jeanne Maubourg, Lenora Sparkes, Rosina Van Dyke, Henrietta Wakefield and Lucia Fornalot. Rottier was Bluebeard. Toscanini conducted.

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